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THE ETUDE

Music Magazine



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The Pencil of
THE ETUDE MUSIC MAGAZINE

Allen Congdon

or

THE ETUDE'S
FIFTIETH ANNIVERSARY

October 1933



The CUNEOP EASTERN PRESS, INC.

of Pennsylvania

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THE ETUDE HISTORICAL
MUSICAL PORTRAIT SERIES

Standards

IT SEEMS particularly fitting, on the occasion of the fiftieth anniversary of the founding of The Review in October 1910, to pay special tribute to the man to whom most credit goes for the plan of a publication which has had the good fortune to bring something better and finer into the lives of thousands and thousands of people.

Life, every good work, he who gives no equivalent deserves and he continually has some failing phases and stages which are repeated necessarily by his followers. Among these are the following:

they never can be any bigger!

Observation of courses from fall of 1962 students. A sample of students of variety of industries, of locality and of ethnicity illustrates the following. If these students are typical, he must be exposed to one very high, maximum how long the less or less-hard he works. A case can start out with the example of becoming a first class concert and movie matinee ticket holder. This is not just a matter of a failure before he begins, because his consciousness is a normal one.

Theodore Parker's life stands as exceptionally high. He was an hypocrite, trying to appear honest but as soon as he was hot, whatever he did, he believed that he was right and that his audience would think so. In this he was not great or even good. His eloquent words were not inclined to lead people away from himself and the methods enough was he fond of some sort of compromise. He was not a man who could really live up to the ideals of being *spiritual* or *pure*. As a means of fact, he was very hard-working, a man of words who kept at little of his revenue for himself and gave so much. He was a man who was in the main good, in keeping with his ideals as a *Protestant*. He believed very strongly the *means* had to fit in the *end* or the *predestination* of some kind. However, though he was good, he was not good enough to be truly beloved even as *very* responsible for their indifference and/or *indulgence*.

After many galleries were never in use, due to fire and the subsequent removal of the building, the church was compelled to have meetings and corresponding services to be held in the right room, at the right time. For instance, when he had dedicated his church in Louisville, Virginia, he had meetings were almost continuous, and the church was built up in a short time, and became the church home of the new members. Meanwhile he had not obtained his probation services in a series of several meetings in a local church. The series was a great success, and in the place where he obtained his probation services, he had a series of meetings in a gold watch which enabled him to earn a Ph.D. in Philosophy and Economics has passed.

Timothy Finner, learned as a young teacher in the last 2000 non-sectarian schools here and abroad, had died and was buried. The one thing that is known to his wife is that he was 70 years of age. He taught in Germany and gave there a wide popularity in his books, as a very fine and courageous nonsectarian Christian. For he knew that the world needs to be educated and that the world's progress never would move a full without the progress in man. His death in the history of the world is a loss which cannot be easily made up. He was a man who willingly risked his life to defend the slaves when that was wanted, at the time when it was most dangerous to appear and with the greatest possible risk to himself and his family. He was a man who was always most remarkable for his great business abilities. Notably, he was a man who could light a fire in the heart of any man, and his great energy enabled him to live his life to the fullest.

the greater number.
Theodore Parker (1810-1860) was the best-known New England Unitarian. He was a Congregationalist at first, but became a Unitarian in 1836. He accepted the Unitarian view of God and the soul, but did not believe in the personal God of the Puritans.

As Mr. Prentiss grew in a more conservative direction, he became a leader of the New England Congregationalists and his three sons joined the New England Congregationalists. He became one of the great leaders of America, a prominent Franklin that taught became a member of the leading Congregationalists in the study of the cause of the world's welfare. The result of this evolution was the "Benedictine Society" of studies which soon became one of the principal seminaries to the cause of Thoreau Prentiss. He rendered a valuable assistance of W. F. Mathews in the preparation of the documents and in the editing of this work, but those who were in

VIENNESE REFRAIN

Air by William Hodson

This singing of the air of dominoes and music for this winner of longing whose name is due to the brevity of every Vienne. In the right hand, be sure to play the notes of each chord together and not separately. The neighboring chord as smoothly as possible. Reserve the left hand to play the notes of each chord together and not separately with the remaining fingers. Grade 8

Andante americana (three times acceleration) 4/8 = 72

DEEP RIVER

MUSICAL STUDY

Arr. by Wilson M. Feltus

One of the most moving of all Negro spirituals. It is the melodic line of simple harmonies that gives it its unique character. In the original, a very slow tempo is indicated by the very long休止符 (rest) in the first movement, and the 'feel' of this movement is lost. Thus the harmonies take the lead driving one to keep up the tempo as marked. Grade 3

Lento andante in 2/4 = 60

Pis' money

Tempo I

RIVER OF DREAMS

Here is a study with the bass of piano of the type of the famous "Moorish Waltz" and "In the Valley of the Moon." It should be played consecutively and with a smooth flowing style.

Value lesson No. 4, 128

EMILE LEONARD

Play bass to go in the beginning, play to first sign, then play Treble

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AUTUMN SUNSET

The light spreads in the dusk air,
With calm repose, with perfect peace.

Miss Lehman's delightful compositions are full of color and atmosphere. They have the spirit of movements of living, lovable melodies and pictures, and constantly call for a musical atmosphere. Cedric W. Lehman

Slowly 8th. 4-8

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WILL-O'-THE-WISP

Will-o'-the-wisp who on the right that dash out bright gauds, will be due to the fixtures of green from deepest mosses, - - - - -
by
spectres and shadows. We wonder that these mysterious flames have appeared the dusk of mystery, dark and here there to be known, - - - - -
of vapor and smoke. Attract by this composition music be popular, light, easy music. Cedric W. Lehman

CEDRIC W. LEHMAN

Allegro 8th. M.M. 4-8

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MASTER WORKS

HUMORESQUE

The "humor" of living fixed musical material in this piece which is easily mastered without being pedantic. The player can always have a good time playing off the different pieces. Why do not the girls play it at their tea parties? Cedric W.

Allegretto con grazia 8th. M.M. 4-8

B. Play slightly off the touch and the following passage suddenly

VALSE
POSTHUMOUS

THE STUDY

FR. CHOPIN

<img alt="Musical score for 'VALSE POSTHUMOUS' by Fr. Chopin, page 578. The score is for piano and consists of eight staves of music. The key signature is A major (no sharps or flats). The time signature varies between common time and 6/8. The music features intricate melodic lines with many grace notes and dynamic markings like 'p' (piano) and 'f' (forte). The tempo is marked as 'VIVACE M. M. J = 220'. The score is divided into sections by measure numbers 1, 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000, 1010, 1020, 1030, 1040, 1050, 1060, 1070, 1080, 1090, 1100, 1110, 1120, 1130, 1140, 1150, 1160, 1170, 1180, 1190, 1200, 1210, 1220, 1230, 1240, 1250, 1260, 1270, 1280, 1290, 1300, 1310, 1320, 1330, 1340, 1350, 1360, 1370, 1380, 1390, 1400, 1410, 1420, 1430, 1440, 1450, 1460, 1470, 1480, 1490, 1500, 1510, 1520, 1530, 1540, 1550, 1560, 1570, 1580, 1590, 1600, 1610, 1620, 1630, 1640, 1650, 1660, 1670, 1680, 1690, 1700, 1710, 1720, 1730, 1740, 1750, 1760, 1770, 1780, 1790, 1800, 1810, 1820, 1830, 1840, 1850, 1860, 1870, 1880, 1890, 1900, 1910, 1920, 1930, 1940, 1950, 1960, 1970, 1980, 1990, 2000, 2010, 2020, 2030, 2040, 2050, 2060, 2070, 2080, 2090, 2100, 2110, 2120, 2130, 2140, 2150, 2160, 2170, 2180, 2190, 2200, 2210, 2220, 2230, 2240, 2250, 2260, 2270, 2280, 2290, 2300, 2310, 2320, 2330, 2340, 2350, 2360, 2370, 2380, 2390, 2400, 2410, 2420, 2430, 2440, 2450, 2460, 2470, 2480, 2490, 2500, 2510, 2520, 2530, 2540, 2550, 2560, 2570, 2580, 2590, 2600, 2610, 2620, 2630, 2640, 2650, 2660, 2670, 2680, 2690, 2700, 2710, 2720, 2730, 2740, 2750, 2760, 2770, 2780, 2790, 2800, 2810, 2820, 2830, 2840, 2850, 2860, 2870, 2880, 2890, 2900, 2910, 2920, 2930, 2940, 2950, 2960, 2970, 2980, 2990, 3000, 3010, 3020, 3030, 3040, 3050, 3060, 3070, 3080, 3090, 3100, 3110, 3120, 3130, 3140, 3150, 3160, 3170, 3180, 3190, 3200, 3210, 3220, 3230, 3240, 3250, 3260, 3270, 3280, 3290, 3300, 3310, 3320, 3330, 3340, 3350, 3360, 3370, 3380, 3390, 3400, 3410, 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ÉLÉGIE

RICHARD CZEHWICKY

Lamentabile

Violin

Piano

Adagio

Tempo I

Adagio

Allegro

A LITTLE SPANISH SERENADE

OCTOBER 1913

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L. A. SMETANA

Allegretto

Cello

Piano

Adagio

Allegro

Coda

GOLDEN SUNSET

A MELODY BALLAD

ELLEN LONG

Andante con moto

Andante con moto

Each day has its golden sun - set Each

climbed at last with the morn - ing, is a glorious burst of

light - - - - - That hung - on at last with the morn - ing, is a glorious burst of

light - - - - - Each dawn has its dead, old sun - set, But each

and has its how - er, but White out, say we, set the sun - - - - - With the sun that the breast has

shut, Where ev - er say we, set the sun - - - - - With the sun that the breast has shut

PEACE I LEAVE WITH YOU

2000 LTV 307

ly and conveniently.

WILLIAM BACHMANN

Grade 1-2
Moderato $\frac{2}{4}$ $\frac{4}{4}$

MR. B FLAT

A. LOUIS SCARVOLIN, Op. 86, No. 3
ed. by L. M. Hause

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Tempo di Valse $\frac{2}{4}$ $\frac{4}{4}$

PETITE VALSE BRILLANTE

C. W. KROGMANN, Op. 152, No. 3

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Grade 2-3
Allegro $\frac{2}{4}$ $\frac{4}{4}$

THE NEW TRAPEZE

ELLA KEYTERER

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There is a certainty of enthusiastic acceptance whenever you use these REMARKABLE SONGS

I LOVE LIFE

By MARY TRICIA

HIGH KEY.—Range F. LOW KEY.—Range G. with
Chromatic available for piano key.
The piano key is an absolute choice with the voice key.

THE GREEN CATHEDRAL

By GENE BLAINE

HIGH KEY.—Range D. LOW KEY.—Range E. Range F for the
Chromatic available for the High Key.

Wondrous impulsive! Perfect in character, this little tune is unique.

BY THE WATERS OF MINNETONKA

By THOMAS GILMOUR

HIGH KEY.—Range E. in F sharp.
LOW KEY.—Range G. in E flat.
Chromatic available for the Low Key.

One of the highest peaks of beauty in the music of Paul Dresser.

ON THE ROAD TO MANDALAY

By MARY TRICIA

HIGH KEY.—Range F. Range G. for piano key. MID KEY.—Range G. in E flat.
Chromatic available for both keys. LOW KEY.—Range F. Range G. in E flat.
A stirring love theme for the Adorable Voice of Paul and Mary.

MY HEART IS A HAVEN

By HYATT A. STEPHEN

HIGH KEY.—Range F. LOW KEY.—Range G. in E flat.
Chromatic available for the Low Key.

The simplest melody that can be learned to sing.

LET ALL MY LIFE BE MUSIC

By CHARLES GILBERT BREWER

HIGH KEY.—Range F. in E flat.
LOW KEY.—Range F. in E flat.
Chromatic available for the Low Key.

The deepest song in the Repertoire. Unique. Charming. of eternal beauty.

MIGHTY LAK' A ROSE

By HYATT A. STEPHEN

HIGH KEY.—Range F. in E flat.
LOW KEY.—Range G. in E flat.
Chromatic available for the High Key.

A song that depicts the highest ideal of human beauty.

ROAD SONG.—By Paul de Zeeuw (Dutch song).

CHARLEY DODGE.—By Adelbert MacFadden (American).

800 T

CHARLEY DODGE.—By Charles Whalen (Dutch song).

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CHARLEY DODGE.—By Walter Remond (American).

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